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Revisiting

Fragments &

Entities

Farsad Labbauf





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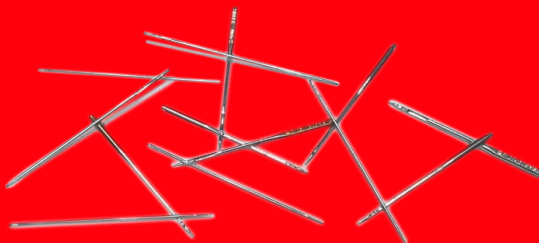
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Revisiting

Fragments & Entities

FARSAD LABBAUF

September 23rd thru
October 16th, 2021
Artist Talk: October 9th / 4 pm



High Line Nine, Gallery 9.1
507 West 27th Street
New York, NY 10001
Opening hours:
Tuesday to Saturday 12 - 6 pm

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Introduction

BY JAMES ELKINS

One of the most interesting dialogues between cultures in the present century is the vexed and problematic dialogue between Iran and the United States. In the art world, it has produced a dialogue with four voices. Among those who have left Iran, many have become well known in the international art world, but there is also another expatriate community of Iranians who are critical of some of the art world criticisms of their country. I teach in a large art school, and my Iranian students sometimes divide along these lines: some are forceful critics of Iranian politics and society, while others are sensitive that some Iranian artists have portrayed their country in a strongly negative light.

There are also two communities within Iran. I was lucky enough to visit Iran in 2011, and even though I went to visit people in the art world, mainly in Tehran, my special visa (which took three years to obtain) required that I also tour the country; I have seen Isfahan, Persepolis, the Naqsh-e Rostam, Shiraz, and Abyaneh, and I have driven past the Mausoleum of Ruhollah Khomeini and the holy city of Qom. At the time of my visit, the Museum of Contemporary Art in Tehran had a special exhibition of *Ashura*, featuring the works approved by the state-funded committee. It was an exhibition unlike any that could be seen outside of Iran. Seeing all those things I could easily understand the popularity of contemporary Islamic art in Tehran. At the same time, there is another community in Tehran – smaller, but very active – with galleries and artists’ centers, where the art is sometimes openly critical of the regime and oriented toward Europe and America.

There is a tremendous cultural distance between these four communities—two in Iran, one in Europe and one in the United States. It is a distance that has to be negotiated by any Iranian artist, whether they are openly political or, like Farsad Labbauf, more inward and interested in expression. When he returned home after seventeen years in the US, Labbauf began making collages of images from home, combining them with images from other sources, in “a raw attempt to connect past with the present, trespassing time as well as cultural boundaries.” The collages are often small images – many upside down, some spaced well apart from others; it’s all very tentative, as if he’s sketching a map of the cultural distances. Some of the images could be from anyone’s childhood: pictures of animals from magazines and books or a view through a microscope. Other images are things I feel I should recognize: a battle from the *Shahnameh*, perhaps, in *Water Cut Bishop?* (Labbauf informs me it’s not a battle but a game, *Chowgan*. I wonder if I would have seen that if I’d looked more closely; it’s a good lesson in how our preconceptions can influence what we see.) Still, others are images I’d like to know about, like a mysterious black flag hanging in *Reversed Notes Syndrome*. In *Zero Liquid - Daul*, a fragment of Farsi is pasted over the face of a pope. Labbauf tells me the word on the pope’s face is *digar* (دیگر), the word for “other” in Farsi, printed upside down and with the first letter, *daul* (د) omitted. He notes that the letter is supplied by the picture’s title. I’m glad to know this because it deepens the mystery: one of the most prominent Others of Islam, the Roman Catholic church, is censored, and then the censorship itself is partially

redacted. Sometimes it appears as if Labbauf is talking to himself: in *Soft Treasure Cycle*, three of the images are labeled in Farsi. In *Eclipse Cloth Note*, three are two postage stamp-sized images that are set off by themselves as if they've been exiled from the rest of the collage, which is full of images depicting science, armaments, and engineering. One is a leech, which fits with the other scientific and natural-history images in the series; Labbauf tells me the other image is the last letter of the Farsi alphabet, “ ى ” (pronounced *ye*), printed upside down. Knowing about the letter “ ى ” just takes me farther from the image, like trying to look at a bird using the wrong end of the binoculars; the leech and the binoculars are reminders that this is not my history, or my meaning.

These images are full of politics, but it is coy, or private. *Rotation Ceremony #5* is the most ungriving of the series on display here: a pumping station in an oilfield is set beneath a map of an airport, with a word in Farsi superimposed on it. To the right, the English word “prejudice” is just barely legible. What looks like a heart on the left is actually the Farsi number 5, upside down. We only glimpse the struggles Labbauf was experiencing at the time. The threads go from one image to the next, like the threads in a murder mystery that crisscross the detective's cork board. They do not tie things together: instead, they are emblems of the artist's search and his hope. The same is true of the *Photographic Sewing* series, where gods, emperors, and historical figures from Greek and Roman antiquity are combined with portraits of the artist and his friends. None of the

statues are identified, but for Western viewers, they are more familiar. The wide range of references—from the cowardly, dangerous Commodus to the tyrannicide Aristogeiton—seem to suggest that it isn't the exact references that matter, but the Greco-Roman masculine ideal, and its curious descendants in contemporary life. Here, the images appear gridded and diagrammed for study and replication. A thread pokes through in an unexpected place and then disappears. Another thread adds a dotted line of urine to a statue's penis. A third crosses back and forth, binding the statue. Some look surgical, others like diagrams. Others like the artist, searching for things.

Farsad Labbauf is an exceptionally warm-hearted person, immersed in his processes and media, and uninterested in the strident explicit politics of other Iranian artists of his generation. And yet politics and history are never far from his work. That is as it should be: keeping politics and personal meanings at arm's length means the work can be fully expressive, inviting, and open to the viewer.

James Elkins

June 2021

James Elkins is an American art historian and critic working in Chicago. He is E.C. Chadbourne Chair of art history, theory, and criticism at the School of the Art Institute of Chicago. He is also the author of over 18 publications on the history and theory of images in art, science, and nature. His most recent publications include *Visual Worlds* and *What Heaven Looks Like*.

BY REBECCA ANNE PROCTOR

Delicately layered images of ruins from antiquity are topped with a multitude of colored thread, extending from carefully devised points on a canvas. The threads form the precise coordinates of various geometric shapes while the photographs of ancient sculptures—a bust of the Roman emperor Commodus, gleeful creatures from classical mythology or a destructed statue of an unknown man—continue to assert their poignant aesthetic, even as the threads appear to encompass them into an increasing state of oblivion where they oscillate between absence and presence.

These works are part of a recently completed series by Iranian-born US-based artist Farsad Labbauf that are shown in *Revisiting Fragments & Entities* by Roya Khadjavi Projects. They ponder themes of cultural erasure, historical revisionism, memory, and identity. Like the thin colored threads that work their way around each work, Labbauf's subjects are collaged images of the past and present that appear to be suspended in time.

Labbauf immigrated to New York from Tehran at the age of 13 and obtained a Bachelor of Fine Arts in 1986 in addition to a second bachelor's degree in Industrial Design from the Rhode Island School of Design in 1987. His works have been exhibited in over 60 international group shows, including the Saatchi Gallery in London and the Ex Aurum Museum in Pescara, Italy. He has held solo exhibitions in Tehran, Boston, Amsterdam, New York, and Isfahan.

For the better part of his career Labbauf has been known for his linear figurative painting, inspired partially by his studies in quantum physics, and

marked by multiple painted lines in various colors to form his subjects. His career took a shift around 2000 following his first trip back to Iran in 17 years, which led him to further explore his work in linear figurative painting as well as embark on what he now calls his *sewing series*.

Highly charged in their appearance, Labbauf's recent body of work represents a stylistic shift from his earlier sewing series. He had left his homeland as a young boy in 1979, in the midst of the Revolution. Returning to his country after so many years conjured up many emotions, particularly when he visited his bedroom. His parents had left it exactly in the way he had left it so many decades before. The schoolbooks, the bed, his various toys—all were in the precise formation in which he last saw them.

It was a strange moment for Labbauf, one that was both exhilarating and disturbing. He felt this void, a disconnect from his homeland. "It's not unique to me; there are millions of displaced immigrants around the world," he says. "Whether they chose to migrate or not or whether they were forced to leave their home countries because of warfare or poverty. We all experience this, but it is this feeling of disconnect that haunted me the most." Labbauf tells how if he had gone back more frequently over the years, the emotional void he felt wouldn't have been so strong. These raw painful feelings of disconnect prompted him to create collage works—pieces created from materials he found in his closet in Iran. He cut them up, sewed them back together with thread, and brought them with him to the United States with other brochures and found images from Iran.

The ritualistic manner in which he sewed together the remnants from his youth in Iran together became like a prayer—a way to achieve union and understanding with what was once his former life. It was in this way that Labbauf began his series known as the *sewings*. Gluing never felt right to him and seemed a bit too permanent like the idea of home, which as Labbauf, came to know was never as permanent as we are led to believe. The action of sewing entered into his creative process organically. He began sewing everything, even chunks of dried paint. Back in New York, Labbauf continued creating more sewings, as well as other assemblies of found images until he decided to create his own source material by photographing various subjects. He carefully chose the images and photographed each subject in segments. He then re-sewed them back together into one segment, the result of which was one artwork. The fragmented images, although held together by delicate threads, are akin to an amalgamation of memories on canvas—memories that serve as fragmented bits of Labbauf's own identity now sewn together so that they can become parts of a greater whole. Of note is *Warrior*, an image of a sculpture of a Roman warrior made in various parts and sewn into a rectangular block of blue color, the lines of the colored thread extending from a central point in the Roman warrior's armored bodice. In another work titled *Orpheus* of the ancient Greek mythological seer, musician, poet, and prophet, Labbauf's sewn lines take on a new layer with the amassing of parallel lines to create a curvilinear circumference that resembles a backward letter "S." In this work, the lines partly conceal the actual image that lies next to a bright magenta color panel painted on the canvas.

Labbauf's latest works probe the nature of time and question whether our emotions conjured up from our past have a direct influence on our present. How do the past and the present intermingle? Human emotions are very mercurial, always shifting, moving, and changing shape. How do we then come into unison with the fragmented realities of our past and present and the entities that continue to haunt both realms? While it is seemingly impossible to remember every aspect of one's life, our bodies seem to internalize memory. We are living, believes Labbauf, in a state of fragmented reality where memories constantly shift and are only held up by the emotions triggered by a particular event. What then happens to the truth? Does truth transform as well? Labbauf's delicate threads are like a healing potion, sewing the wounds of the fragmented, broken past, into new forms laden with mystery, intrigue, and a fragile state of wholeness, that seems to hang, like Labbauf's subjects, on a strong piece of thin thread.

Rebecca Anne Proctor
July 2021

Rebecca Anne Proctor is the former Editor-in-Chief of Harper's Bazaar Art and Harper's Bazaar Interiors. She is now an independent journalist and broadcaster covering contemporary art and current affairs in the Middle East and Africa. Her writing has been published in The New York Times Style Magazine; Bloomberg Businessweek, The Forward, Artnet News, Frieze, BBC, The Art Newspaper, Arab News, Galerie, Ocula, Al-Monitor, The National, ArtNews and The Business of Fashion.

ON THE SEWING COLLAGES - 2000 - 2021

All content and materials for my newly completed sewing series were captured nearly two decades ago. They were composed as fragments and retained within a capsule of time, pieces of personal history and something far more vast. It wasn't until our world went into a state of pause because of a global health crisis in 2020 that I started to revisit and piece together the assembly of this unfinished project.

Perhaps it was the restructuring of the world and the breaking down of our habituated systems but more than anything it was the vacuum of time that signaled an invitation to the past, revisiting deconstruction of subjects I had captured at the beginning of the 2000s. At that time, following a series of earlier sewing collages made from found images, I had started to create my source materials by photographing singular subjects in parts and reassembling them onto a painted canvas through the sewing process. Subjects ranged from self-portraits to statues of antiquity as well as portraits of friends. Many of the captured images were from the Capitoline Museum's collection housed in Centrale Montemartini in Rome. The common theme among these works was the exposed thread line that trespassed boundaries of each print and composed the image. Unifying and yet disruptive, the lines became a dichotomous element of each work; simultaneously creating and disrupting the illusion of its content. In the earlier works the sewing process was mostly spontaneous and in step with the evolution of my figurative expressionist painting style which I had practiced for fifteen years up until the early 2000s. At the time, my studio was located in the garment district of New York and I frequently experimented with various sewing supplies and materials. Between 2000 to 2004 approximately 68 sewing assemblies were made but some remained unfinished until the more recent past.

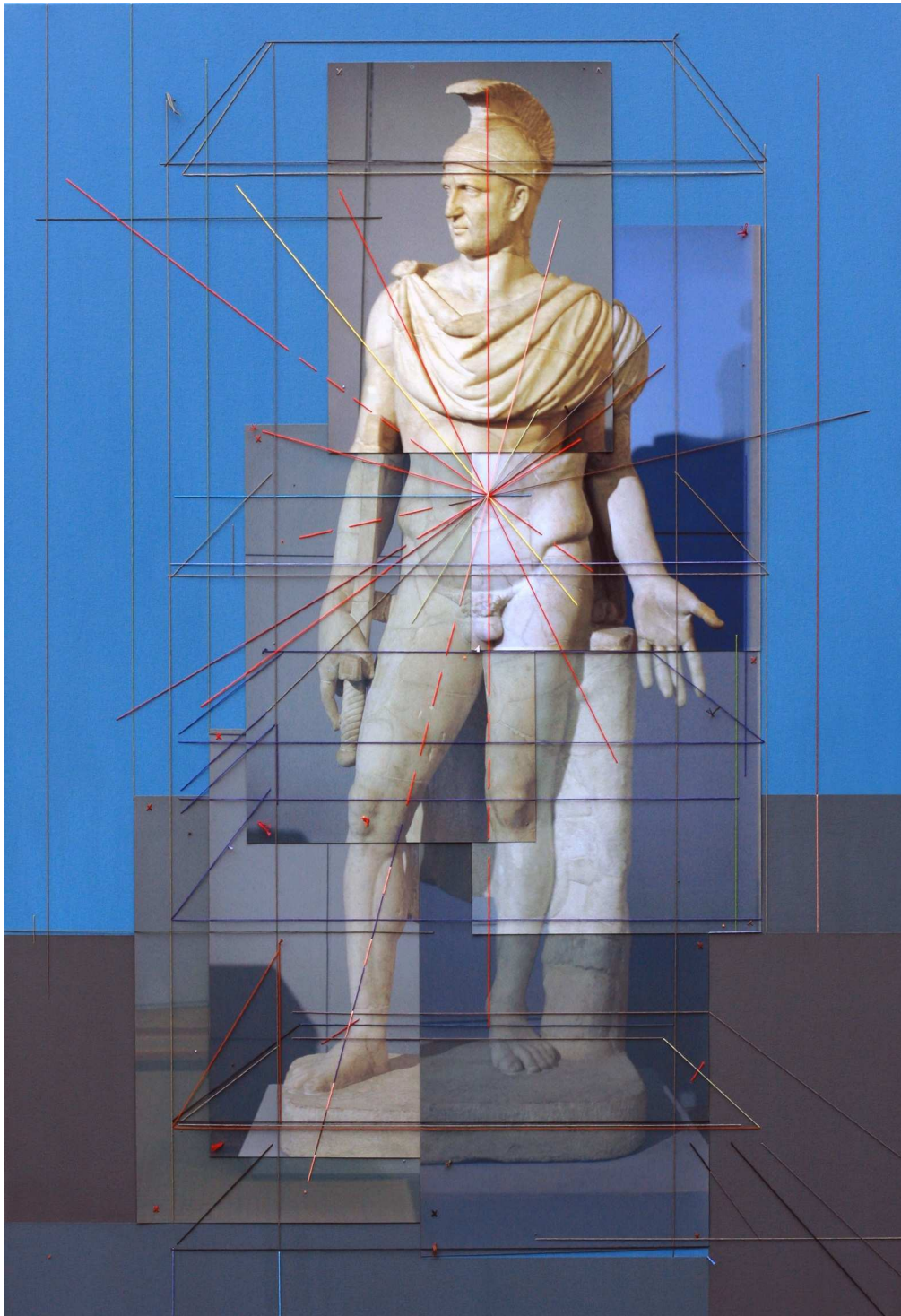
The assembly of the current sewing collages follow the more calculated precision of lines used in my paintings from the past decade. Designed in advance, layouts of thread lines are used as a drawing tool to play with volume and space, absence and presence, light and shadow and to some extent the content of each work.

Subject matters are mostly representations of male archetypes, both from antiquity to the present. However, they are composed as well as counterpoised through the intricate process of sewing; a practice often associated with the feminine. Images of marble statues (e.g., 'Warrior', 'Aristogeiton', 'Commodus') come together with fine lines, some radiating out from the center. The contained forms blast out, defying stillness with colorful glows that burst and pierce the image, simultaneously blurring boundaries between inner and outer space. 'The Warrior', as well as its study are both explorations of volume as well as commentaries on our vision of history through the probing eyes of technology; examining space through a series of floating planes analogous to our digital phenomenon.

Inside the former Parrish Art Museum's arboretum in Southampton, New York a pair of long-living mythological creatures dance around a fountain, enraptured in a geometry of bliss. Beams radiate around them, some converging in mid-air to weave a pattern of diamonds. However, the Naiads stand still until the vectors merge and create a single radial burst from the center in the viewer's mind. The background color of some canvases including this work shifts gradually from top to bottom in order to accommodate for the change of color on each printed image. Planes continue to collide and intersect on the bust of the Roman emperor 'Commodus', also located on the grounds of the former Parrish Art Museum (now Southampton Arts Center.) The intersecting lines converge to form a cube, symbolizing a halt and lack of movement in the geometric cycle of transformation from a rolling sphere. They signal the end of the golden age of Rome, known as Pax Romana.

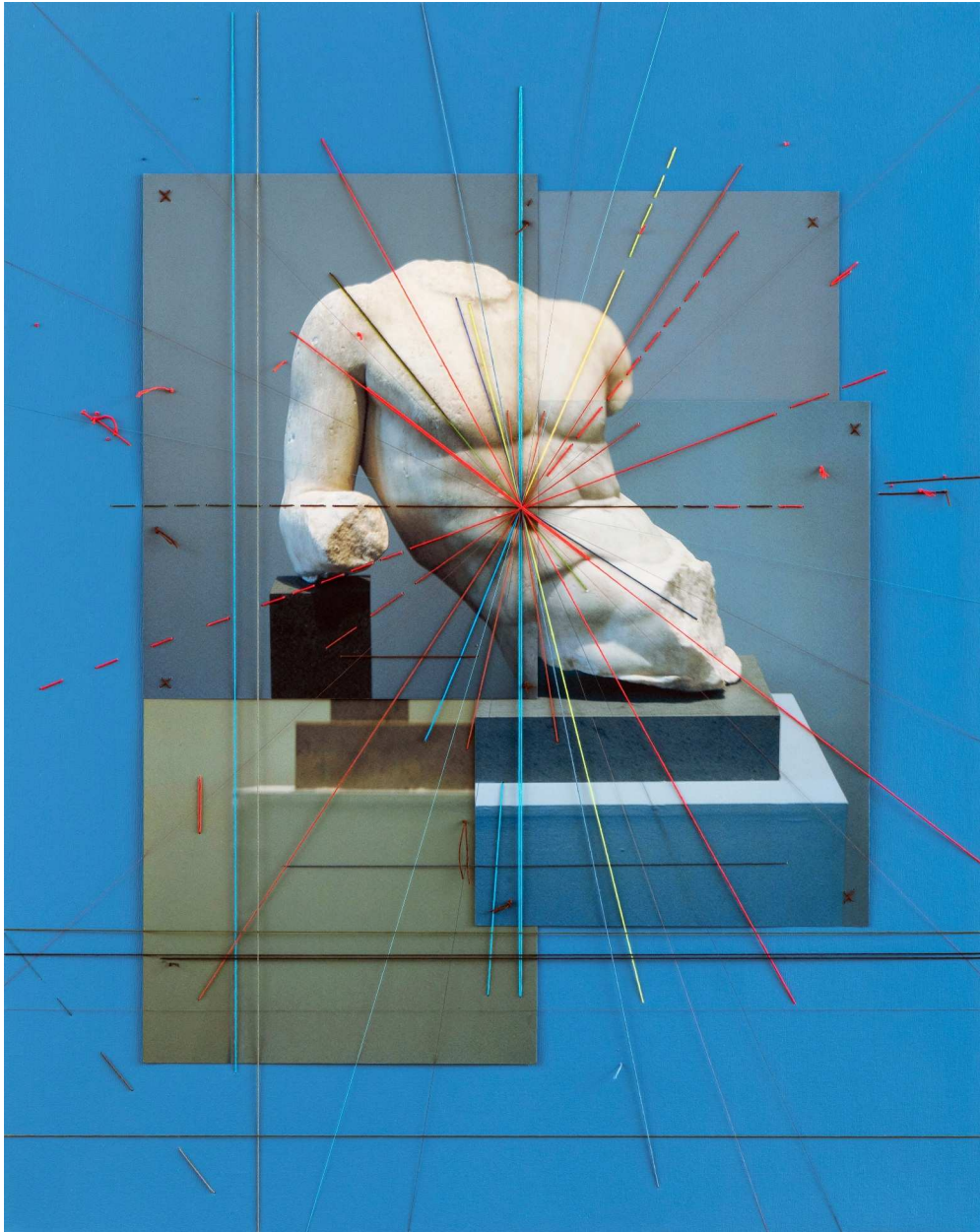
In addition to their illusive contents these works are an homage to the way we see the world - in segments never seeing the whole unless from a distance.

Farsad Labbauf
April 2021



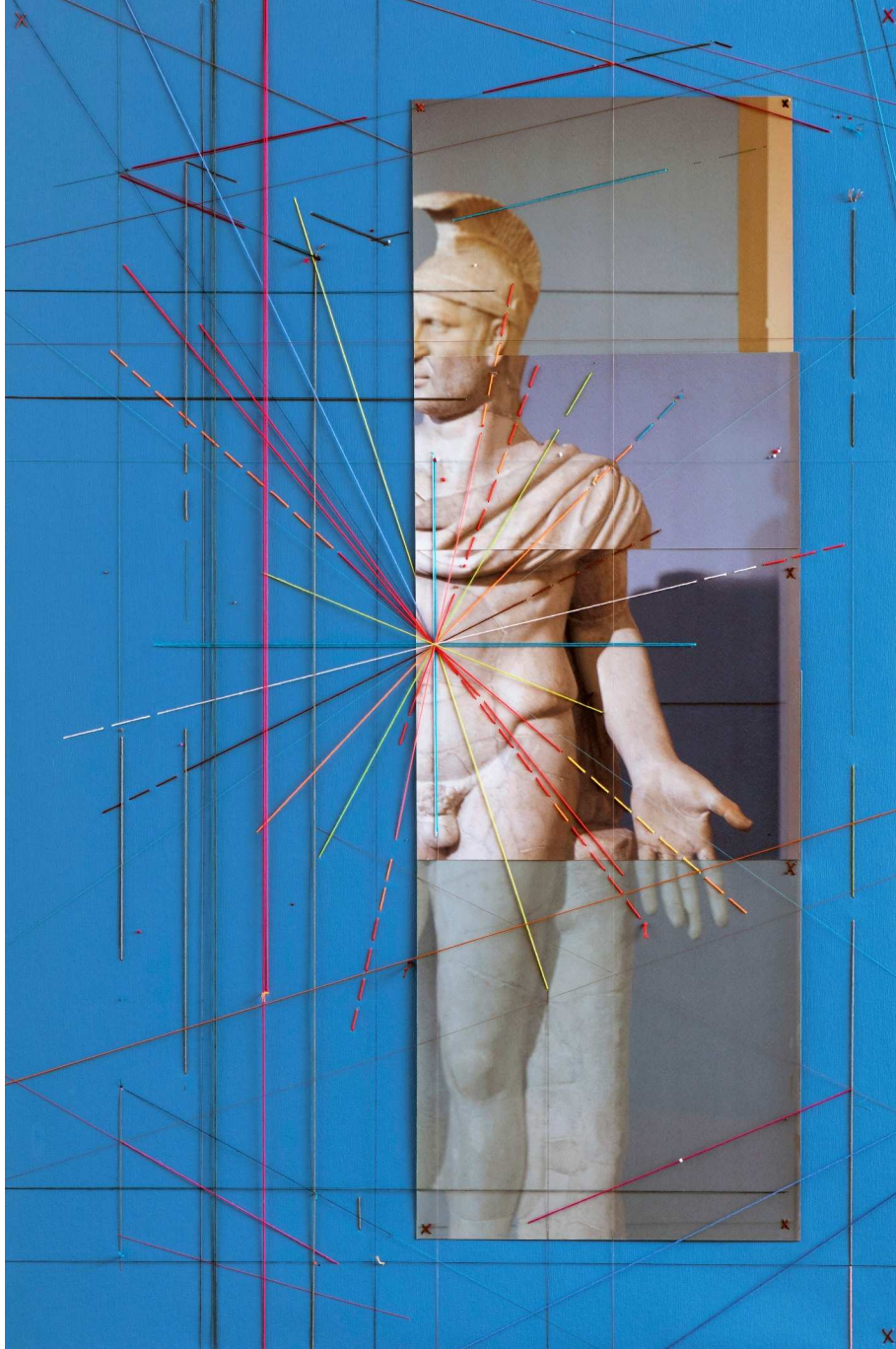
Warrior 2021

Giclée print, embroidery floss, thread, acrylic / Sewn on painted canvas
58 x 40 inches (147.3 x 101.6 cm)



***Statue of Laying Man* 2020**

Giclée print, embroidery floss, thread, acrylic / Sewn on painted canvas
39 x 31 inches (99 x 78.7 cm)



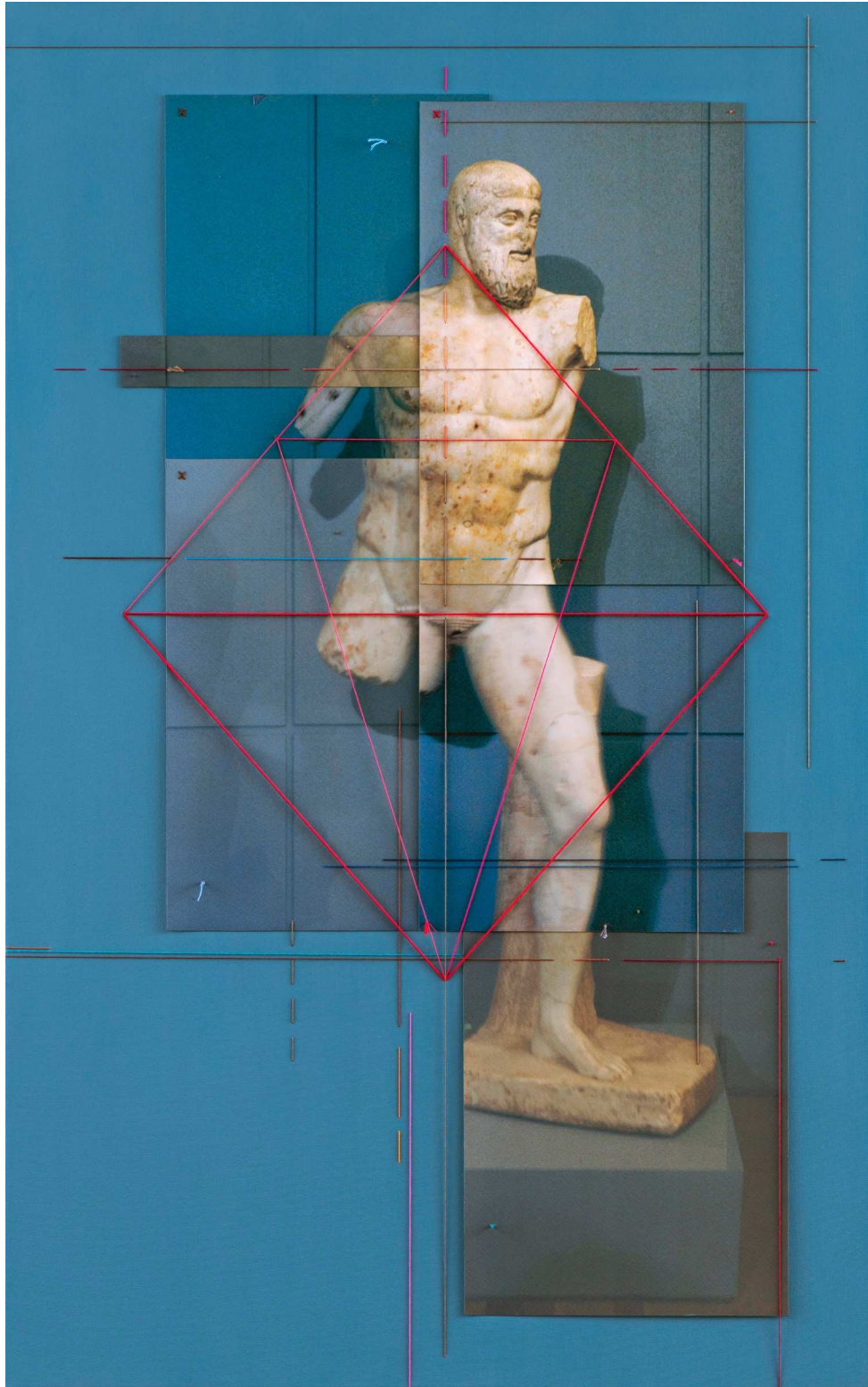
Warrior (Study) 2020

Giclée print, embroidery floss, thread, acrylic / Sewn on painted canvas
45 x 30 inches (114.3 x 76.2 cm)



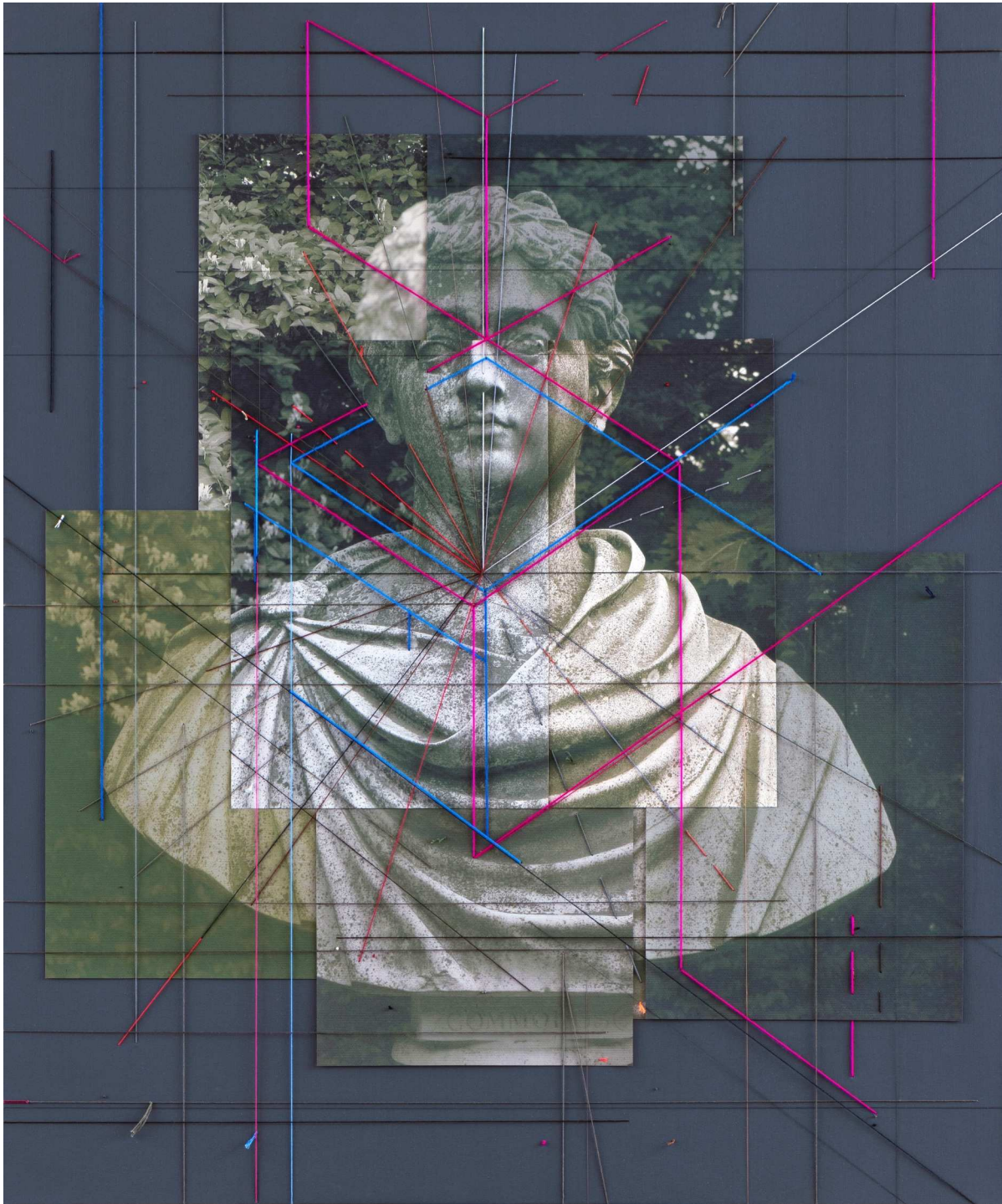
Orpheus 2021

Giclée print, embroidery floss, acrylic / Sewn on painted canvas
44 x 34 inches (111.7 x 86.3 cm)



Aristogeiton 2021

Giclée print, embroidery floss, yarn, acrylic / Sewn on painted canvas
54 x 34 inches (137 x 86.3 cm)



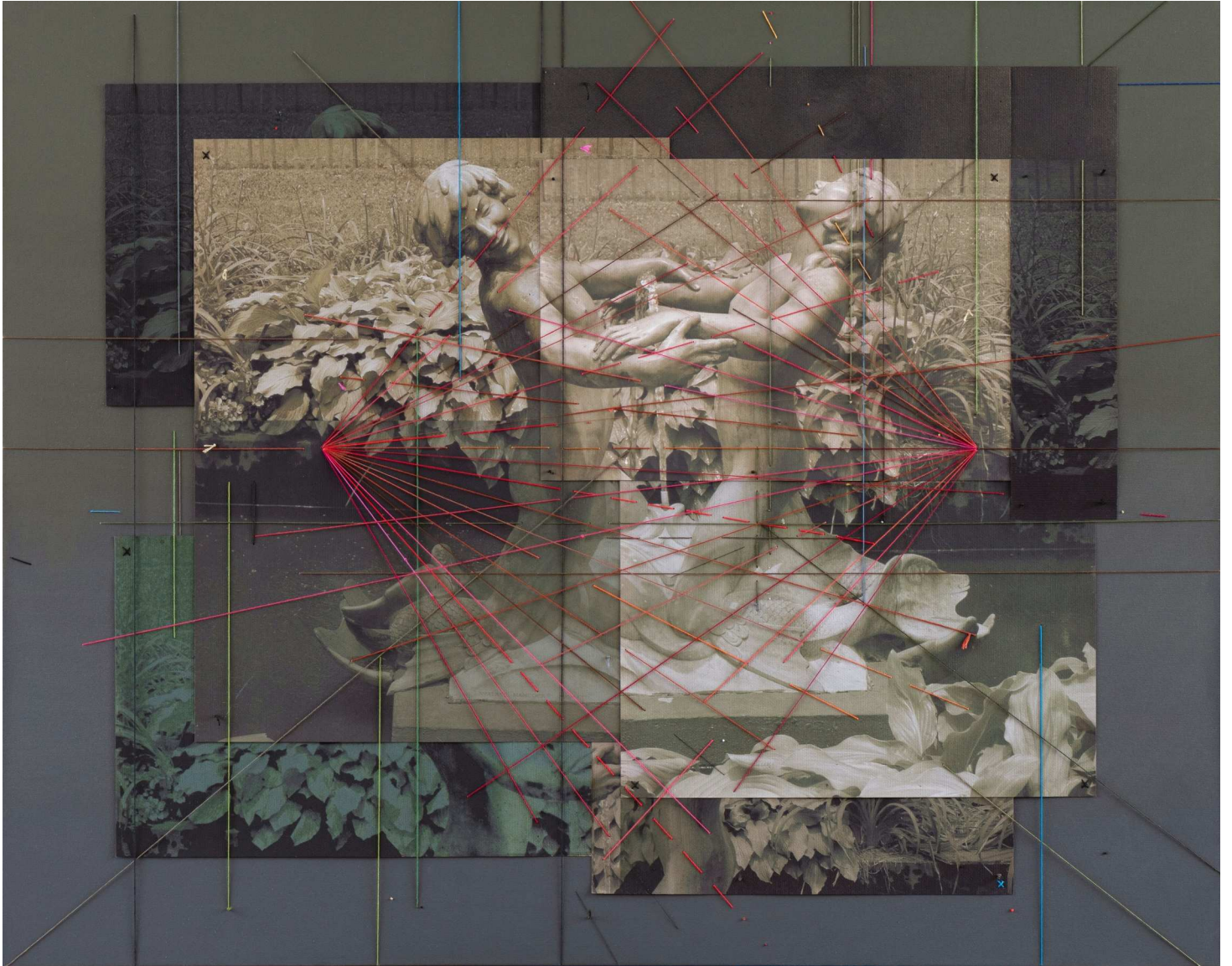
Commodus 2021

Giclée print, embroidery floss, yarn, thread, acrylic / Sewn on painted canvas
48 x 40 inches (122 x 101.6 cm)



Amir 2021

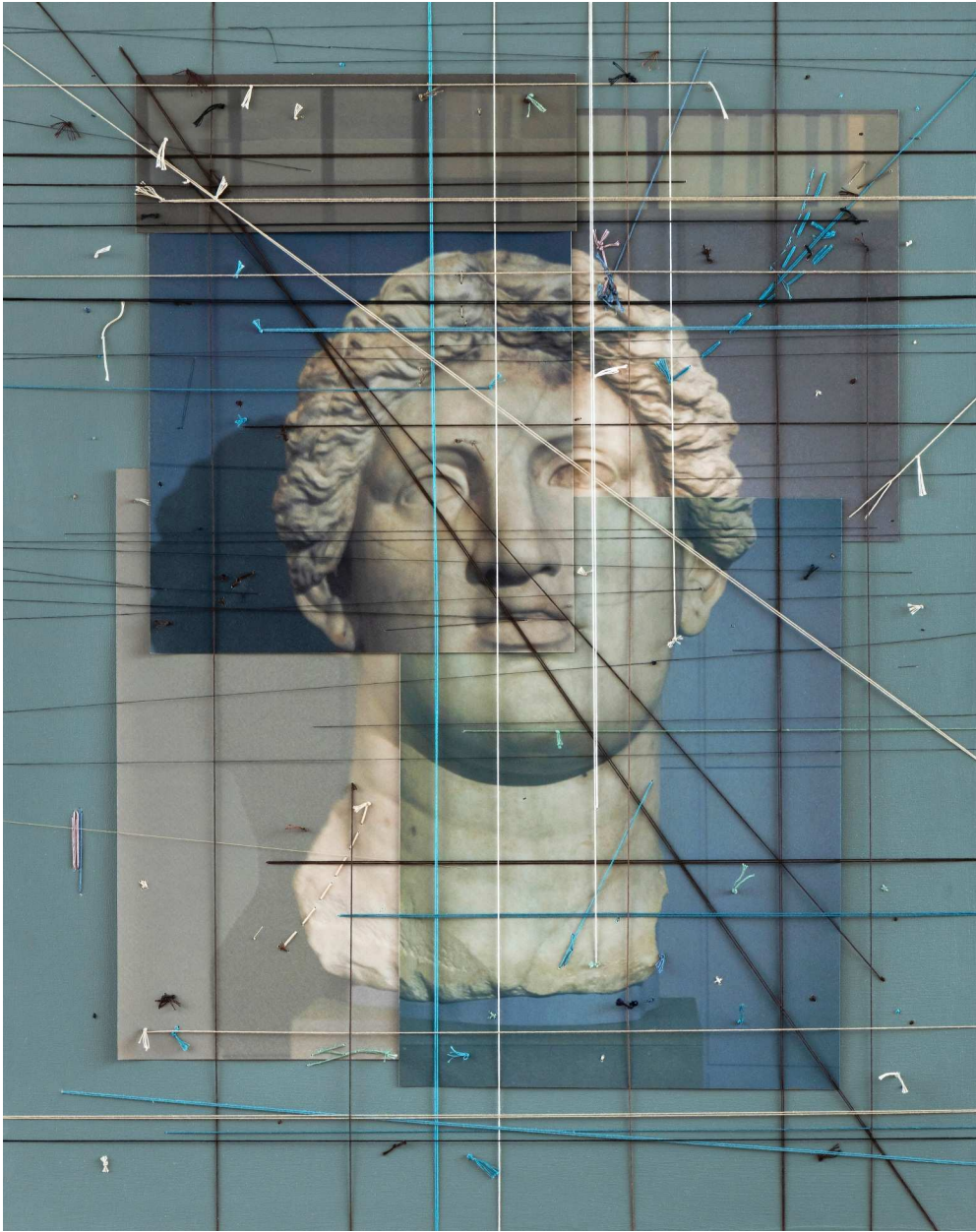
Giclée print, embroidery floss, acrylic / Sewn on painted canvas
56 x 37 inches (142.2 x 94 cm)



Dancing Naiads 2021

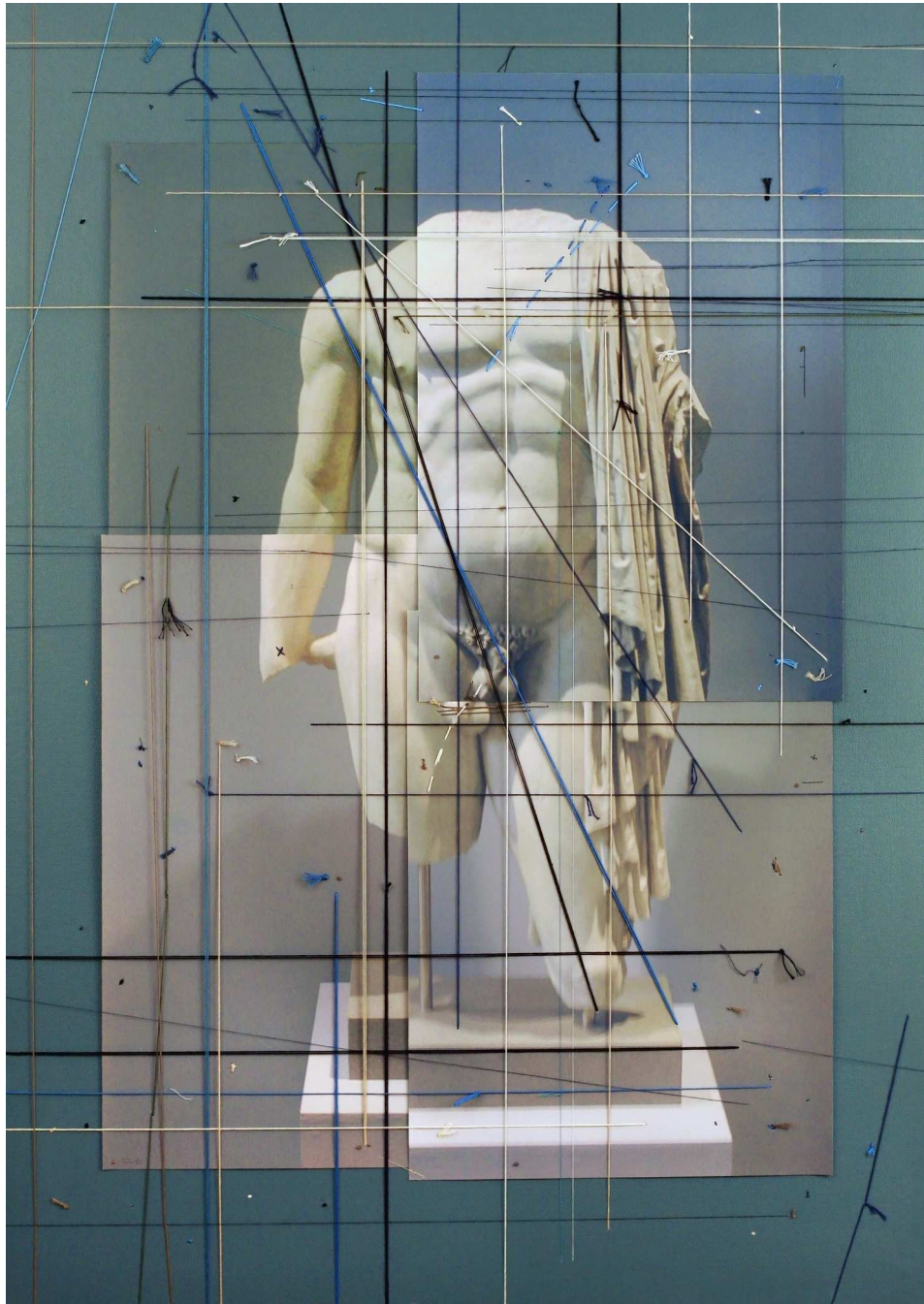
Ciclée print, embroidery floss, thread, acrylic / Sewn on painted canvas,
38 x 48 inches (96.5 x 122 cm)

2001



***Fortuna Huisce Diei* 2001**

Giclée print, embroidery floss, thread, acrylic / Sewn on painted canvas
35 x 28 inches (88.9 x 71.1 cm)



Jupiter 2001

Giclée print, embroidery floss, thread, acrylic / Sewn on painted canvas
39 x 28 inches (99 x 71.1 cm)

'TRANSCIENCE'

Farsad Labbauf in conversation with Media Farzin

How would you characterize the works collected in this book? They're sewings, and they share a collage sensibility, but they're also very different from one another.

The process is sewing, but it's also assembling. It's not easy to label them. Words so often fall short of what we're seeing. I began by doing smaller studies, and it evolved from there, layering on fabric and yarn. Then I felt that it needed a structure, a better support, so I connected them to the stretchers—I was continuously painting as I was making these—and those became the larger works on canvas.

Was there a particular moment, or work, when you began incorporating thread?

That started in Paris, the year that I'd talked RISD into letting me do an exchange program. That summer, I took a black and white photography class, going around Paris, taking photos and making my own prints. I ended up asking a fellow student to pose for me in Père Lachaise, the cemetery, naked—which was not legal, you needed permits and so on, which we didn't get, so it was a real adventure (*laughs*)—and I wrapped him in pink netting that I'd dyed. It went really well; I made the prints, and I was happy with how they turned out, but was still struggling with the black and whiteness of it. When it came time to show them in the final exhibition, I decided to wrap the actual photograph in pink threads and conceal part of it. No sewing, just thin pink lines. I later used some of those photographs to make other collages with more lines and even some wire, and other colors of fine thread.

So this is a continuing thread—the puns are unavoidable, aren't they!—in the later work, using thread with collage. How does it turn into sewing?

When I moved to San Francisco, in the late nineties. I'd accumulated this body of work—figurative expressionist mostly, paintings, sculptures, drawings, and collages. But in San Francisco, I didn't initially have a studio, so I started making these artist books. I was photographing what randomly interested me, bringing it into these notebooks—

This is where you begin sewing, in these notebooks..

I'd always had notebooks, since RISD. Often I would paint the covers, draw and collage things on the outside as well as the inside. But now, instead of gluing things down I was just

leaving them in, loosely, like inserts. I discovered that by sewing the images, I could take them apart again and move them somewhere else. It allowed for change. And it really expressed this idea of transience, which had become important to me, especially in the paintings that come later. The paintings don't change, but they are about the idea of flux and transience.

Sewing is a way of connecting things, but for you it's also about the potential for change. Were you thinking about this in the sewings you made in Iran, in 2000?

It was leading up to that, yes. I'd made smaller works with thread by then, and maybe I had a notebook with me that trip, I'm not sure. But I remember being there and being confronted with these things in the closet—in my room, which my mom had kept exactly as I'd left it when I was thirteen, with the calendar on the wall still on the same date. I had three or four weeks to concentrate on what I was seeing and experiencing. And I was thinking, I'm really uncomfortable and just needed to do something physically, so I started cutting things up and playing with the content. I was also trying to make sense of the world, this gap of time and history and the culture clashes. The process just helped me search. Those first sewings in Iran are a history of my search.

The search becomes a creative process, a way of making something of the questioning, rather than finding answers.

Yes, I like to think of my work that way. I do in fact have a hard time with completing work, as Roya knows! (*Laughs*) But freedom, providing freedom for change is very important. The black paper of the background for example, in the Iran sewings, was just something I found in the closet, and started putting the cut-outs on top. I loved the negative space and the breathing room it gave the connections on the page.

There's such a variety of source material here. I'm curious how you chose your content in these works, the works included in this book, and how that has evolved.

At first I was really just exploring, in *The Odyssey* for example. At a certain point I decided to narrow it down, to really think about the parts and how they work with the

background. I started photographing single subjects, friends, doing self-portraits, and statues—like in the Capitoline Museum works. And some of those remained incomplete, until recently.

Do you see anything in that older material now that maybe wasn't clear to you before? Did you approach the process any differently this time?

When I opened the portfolios with the unfinished prints from the Capitoline Museum, Roya and I both thought that I'd be sewing them similarly. The plan was to work with that collection of prints, giclée prints on archival paper, because they were similar, in color and subject matter, to the earlier works. But I just couldn't work the same way. Back then I was very aware of the line, but just diving in with it, going with whatever happened. And now I found myself planning, designing, and laying it out. Experimenting of course, as I went along. But in moving between mediums and laying things out on an iPad, I was realizing so many things—how the color changed as the light source shifted, for example. I was seeing how the brightness of the thread functions, depending on how and where it crosses on the canvas. It's much more premeditated than it had been, and that is a big shift.

I wonder if we can look at a particular work, the Dancing Naiads that you have here in the studio, for example. How does the thread—the embroidery floss—function in this composition?

The photograph shows a sculptural fountain of dancing nymphs in the garden of Southampton Arts Center. I thought a lot about whether the vectors should start on their bodies or be closer to the edges. If you look at the dots and the lines, and imagine them moved inward, it creates a starburst in the center of the composition.

It looks like a starburst that's been divided and flipped. How did you decide where to put the vanishing points?

I wanted the diamond shape, which signifies balance, with the two triangles on top of one another. I was thinking about union, and the ultimate union that comes through a connection to the other—just that very momentary, second of union. That's where the starburst comes from.

The lines are like a diagram of a moment of encounter.

That's beautiful. You said it better than I could. It's a map of their union.

So, I'm wondering if you might be able to describe what motivates the works gathered here, or perhaps even your body of work as a whole. Is there a kind of problem you are solving, as an artist?

I wouldn't use the word problem, but I can speak to what it might mean for the work to be successful. What I strive for is to convey some of the philosophies that have been important to me. The idea of transience, the transience of being. I also hope that the work can convey a spiritual reality that is beyond this world.

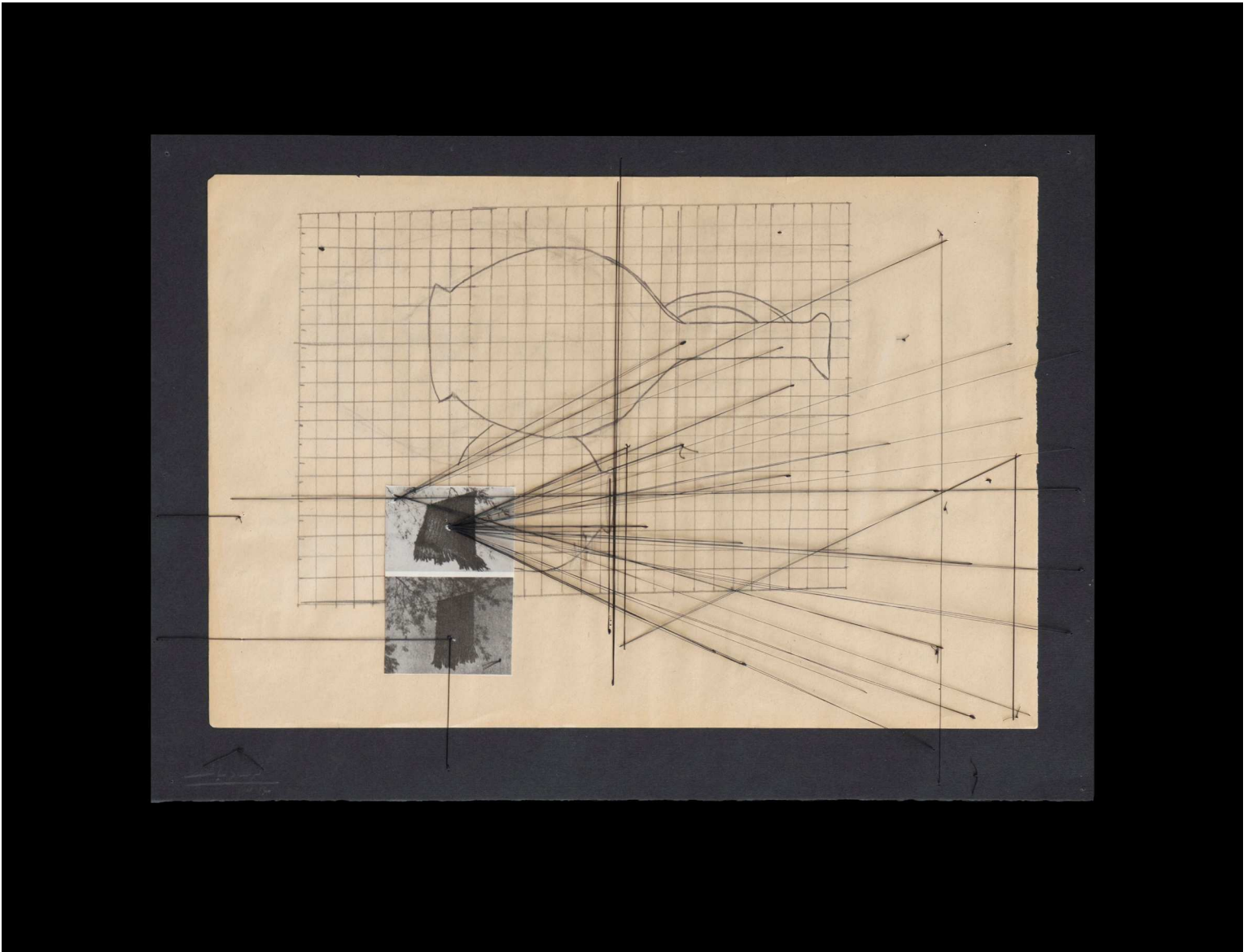
I'd like people to look at the work and think about why it's made the way it's made. Why is it in segments, and why are some parts missing or overlapping? The connections among pieces, I hope that captures something of the way we look at things. How we experience time, how we experience connections in time, as bodies that are transforming. Encounters with the other, those moments of ultimate union, even the ones that are momentary, like looking at a tree or a bird and being one with it. The way memory is affected by time, and how we see and remember things in fragments. In the end, I want it to be in a state of flux. I want it to be finished and unfinished, like life, like how I see life.

Media Farzin

August 2021

Media Farzin is an art historian, critic, and educator based in New York. Her writings have appeared in *Artforum*, *Art Agenda*, *Bidoun*, *Frieze*, and *Modern Painters*, among others, and she is author of numerous catalogue essays. Her work also spans experimental text collaborations, and a long-term project with Balteo Yazbeck on cultural diplomacy and its modernist artifacts has been exhibited internationally. She received her PhD in art history from the CUNY Graduate Center, and currently teaches at the Sotheby's Institute of Art and the School of Visual Arts, New York.

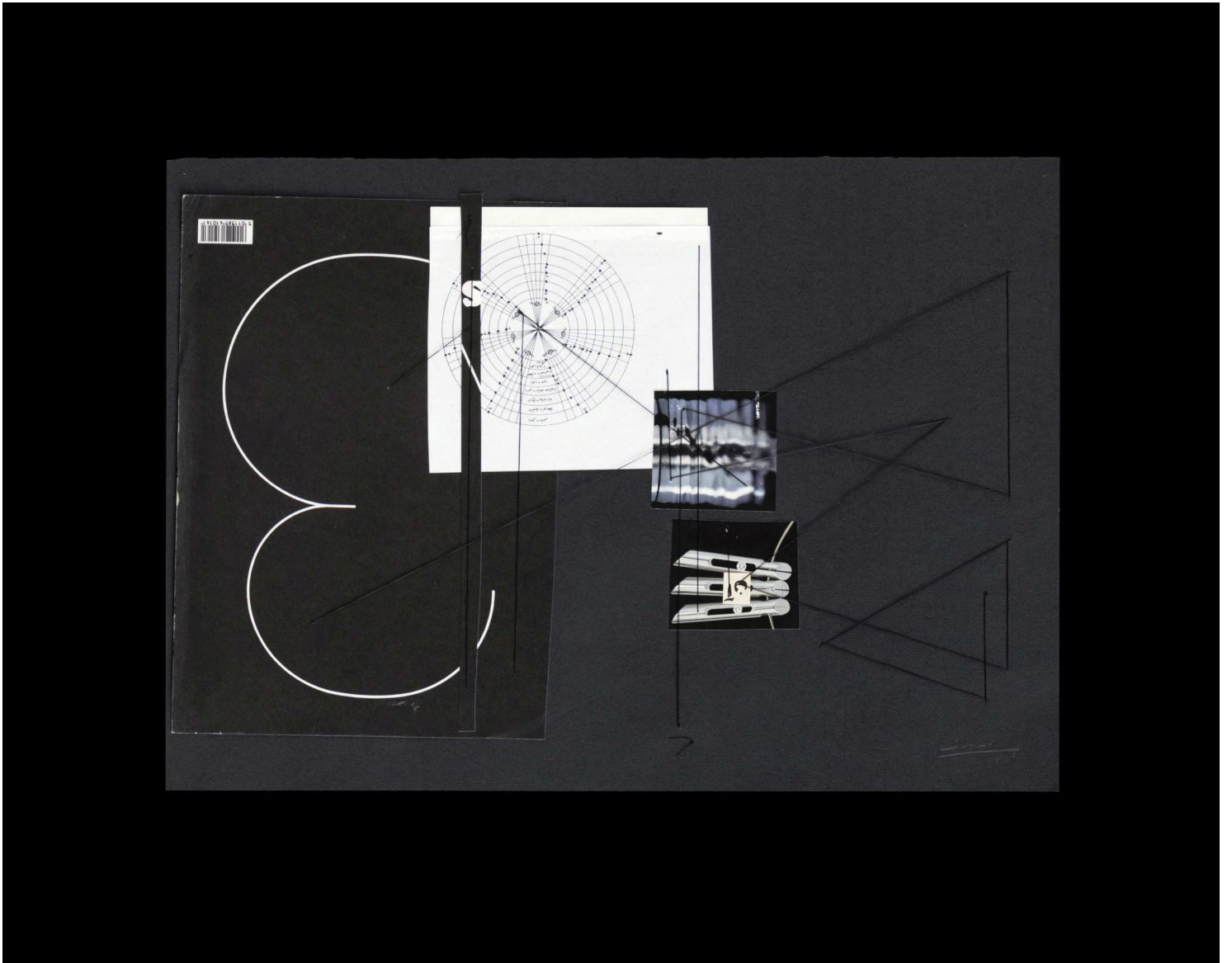
2000



Reversed Notes Syndrome 2000, Paper, pencil, thread / Sewn on paper 14.5 x 19.5 inches (36.8 x 49.5 cm)



Rotation Ceremony - #5 2000, Paper, thread / Sewn on paper 14 x 19.5 inches (35.5 x 49.5 cm)



Liquid Road Cycle 2000, Paper, thread / Sewn on paper 14 x 19.5 inches (35.5 x 49.5 cm)



Zero Liquid - Daul 2000, Paper, pencil, thread / Sewn on paper 15 x 21 inches (38.1 x 53.3 cm)



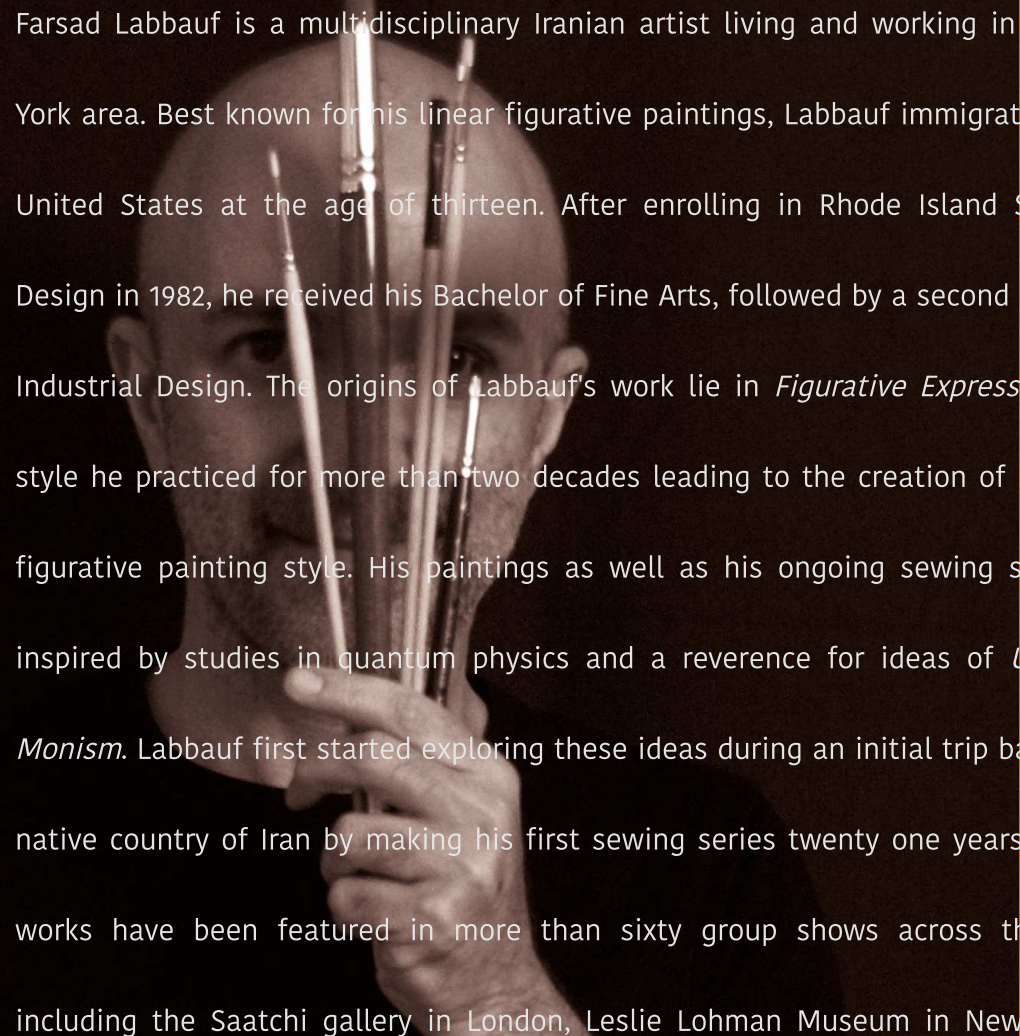
Eclipse Cloth Note 2000, Paper, pencil, thread / Sewn on paper 14 x 19.5 inches (35.5 x 49.5 cm)



Soft Treasure Cycle 2000, Paper, pencil, thread / Sewn on paper 14 x 19.5 inches (35.5 x 49.5 cm)



Water Cut Bishop 2000, Paper, pencil, foil, thread / Sewn on paper 16.5 x 19.5 inches (42 x 49.5 cm)



Farsad Labbauf is a multidisciplinary Iranian artist living and working in the New York area. Best known for his linear figurative paintings, Labbauf immigrated to the United States at the age of thirteen. After enrolling in Rhode Island School of Design in 1982, he received his Bachelor of Fine Arts, followed by a second degree in Industrial Design. The origins of Labbauf's work lie in *Figurative Expressionism*, a style he practiced for more than two decades leading to the creation of his linear figurative painting style. His paintings as well as his ongoing sewing series are inspired by studies in quantum physics and a reverence for ideas of *Unity* and *Monism*. Labbauf first started exploring these ideas during an initial trip back to his native country of Iran by making his first sewing series twenty one years ago. His works have been featured in more than sixty group shows across the globe, including the Saatchi gallery in London, Leslie Lohman Museum in New York, Ex

Aurum Museum in Pescara, Italy as well as The Jersey City Museum in New Jersey. Additionally he has held solo exhibitions in New York, Boston, Amsterdam and Tehran. Labbauf's works can be found in numerous public and private collections including The Salsali Museum, The Afkhami Collection, The Saatchi Gallery and The Newark Museum of Art as well as Carsten de Boer and Lie Sang Bong art collections.

SELECTED SOLO EXHIBITIONS

- 2021 Revisiting Fragments & Entities, Roya Khadjavi Projects, Highline 9 Gallery, New York, NY
- 2018 From my East to your West, Blank Space Gallery, New York, NY
- 2012 Beyond the Veil, Blank Space Gallery, New York, NY
- 2011 Still Waters, Amstel Gallery, Amsterdam, The Netherlands
- 2010 Manifestation of Unity, Aaran Gallery, Tehran, Iran
- 2007 12 Esfahanis, Niavaran Cultural Center, Tehran, Iran
- 2005 12 Esfahanis, Museum of Contemporary Art, Esfahan, Iran
- 1993 Beyond Flesh, Kingsotn Gallery, Boston, MA
- 1991 Vocabulary of Faith, Kingston Gallery, Boston, MA

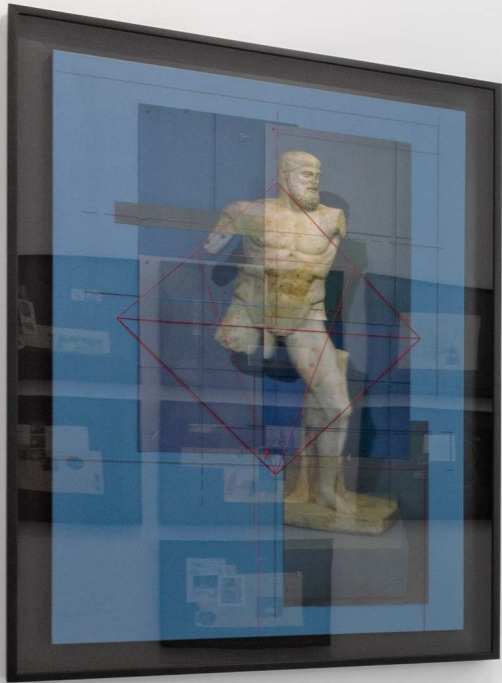
SELECTED GROUP EXHIBITIONS

- 2020 Self Reflection, Roya Khadjavi Projects, Highline 9 Gallery, New York, NY
- 2020 Works on Paper, Etemad Gallery, Tehran, Iran
- 2018 Group Show, Etemad Gallery, Tehran, Iran
- 2017 Self Reimagined, Harold Lemmerman Gallery, NJ City University, Jersey City, NJ
- 2016 Summer Group Show, Blank Space Gallery, New York, NY
- 2016 Blue Gold, Etemad Gallery, Tehran, Iran
- 2015 A Postcard from Persia, Galerie Huit, Hong Kong
- 2015 Perception, Summer Hall, Edinburgh, United Kingdom
- 2014 Portraits & Reflections by Iranian Artists, Rogue Space, New York, NY
- 2014 Black Gold, Shirin Gallery, Tehran, Iran
- 2013 In The Name of Rose, Aaran Gallery, Tehran, Iran
- 2011 Heroes & Villains, Lawrie Shabibi Gallery, Dubai, UAE
- 2011 My Super Hero, Morono Kiang Gallery, Los Angeles, CA
- 2011 My Super Hero, Aaran Gallery, Tehran, Iran
- 2010 IRAN DIVERSO: Black or White? EX AURUM Museum, Pescara, Italy
- 2010 IRAN DIVERSO: Black or White? Verso Artecontemporanea Gallery, Turin, Italy
- 2010 In & Out, Project B Gallery, Milan, Italy
- 2009 Unveiled, Saatchi Gallery, London, England
- 2009 Group Show, Lital Mehr Gallery, New York, NY
- 2008 Leslie Lohman Museum, New York, NY
- 2006 The Zip Tie Project, Jersey City Museum, Jersey City, NJ
- 2004 Jersey (New), Jersey City Museum, Jersey City, NJ
- 2002 Group Show, Monique Goldstrom Gallery, New York, NY
- 2001 Body Language, Leslie Lohman Museum, New York, NY

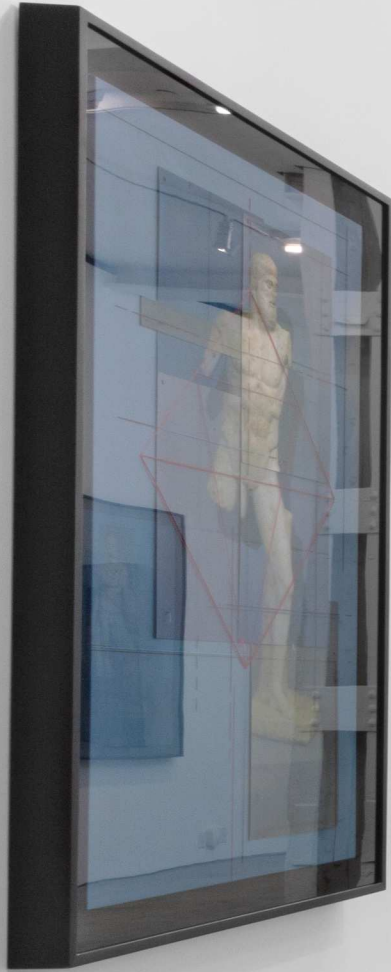














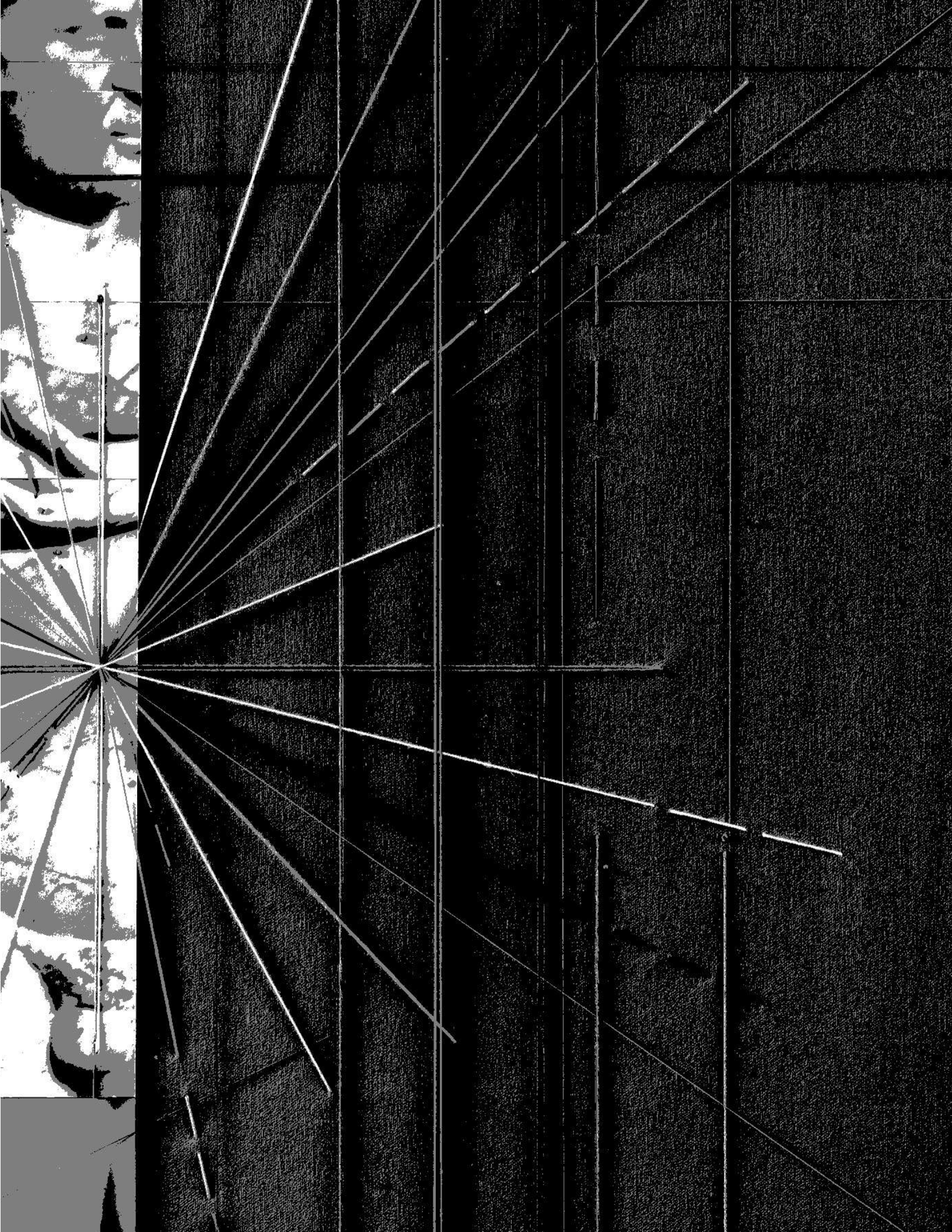




Roya Khadjavi is an independent curator and cultural producer based in New York. She has largely focused on the work of young Iranian artists working both in Iran and beyond its borders, seeking not only to support their artistic endeavors but to also facilitate awareness and cultural dialogue between artistic communities.

Since 2008, she has actively led exhibition committee efforts around the art of the Middle East for institutions including the Guggenheim Museum and the Asia Society, where she sat on the steering committee of the critically acclaimed exhibit *Iran Modern* (2013). Khadjavi co-founded the Institute of International Education's Iran Opportunities Fund and served as president of the board of New York based non-profit Art in General.

For her pioneering efforts to advance, support, and promote international education, she has been honored with the Women's Global Leadership Award by the Institute of International Education and an Order of Academic Palms (Chevalier dans L'Ordre des Palmes Académiques) by the French Minister of Education.





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